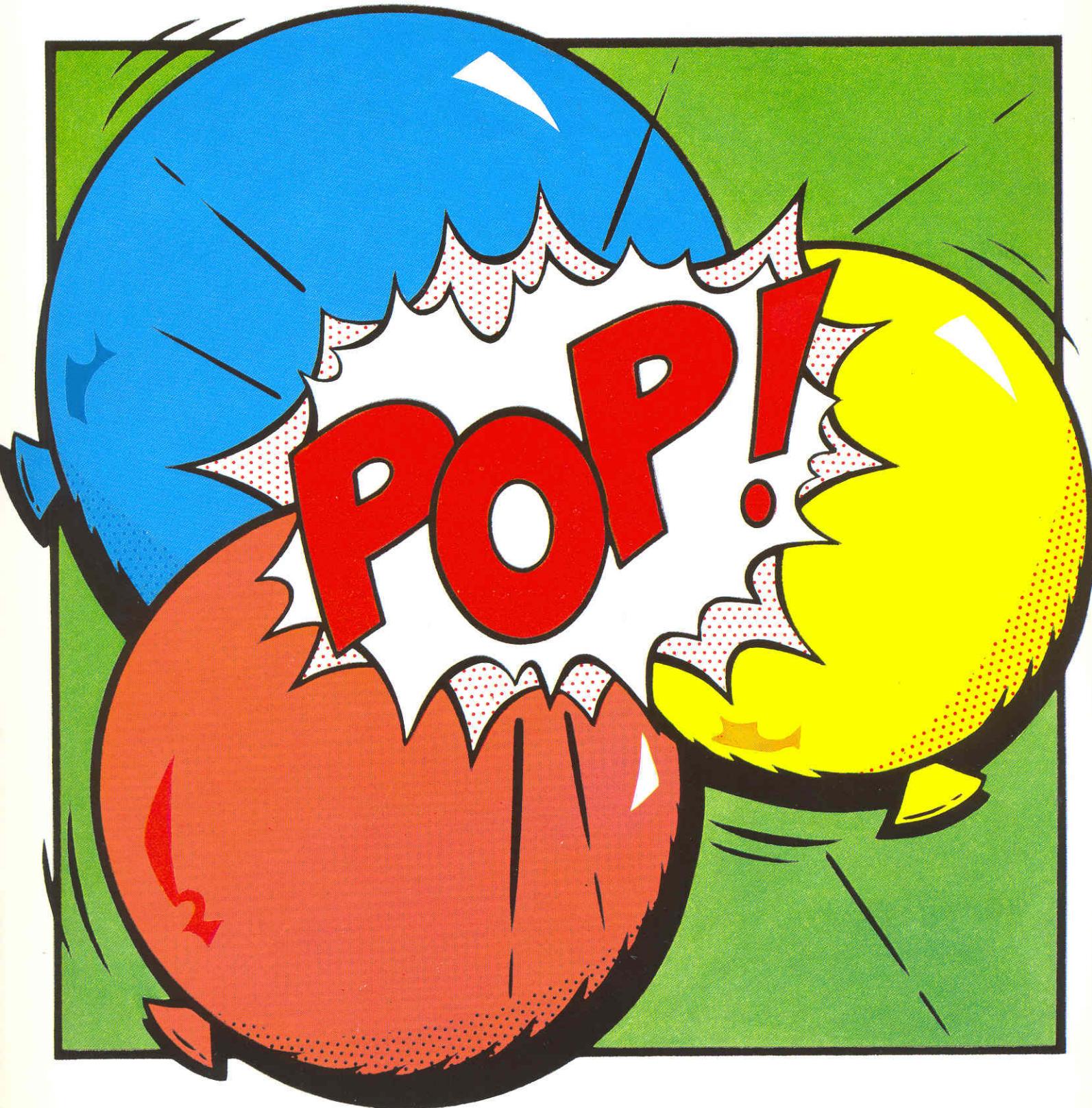


It's Easy To Play Pops 3.

Simplified arrangements of twelve recent hits.
Includes 'I've Been Losing You', Theme from 'EastEnders',
'Money For Nothing' and 'The Lady In Red'.
Piano/vocal with chord symbols.
Arranged by Frank Booth.



Always There, 24
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I Knew You Were Waiting (For Me)

Words and Music by Simon Climie and Dennis Morgan

Moderately

(1.) Like a warrior that fights and wins the battle, I know...

C F(C bass)

C

— the taste of victory. Though I went through some nights consumed by the mm.

F(C bass)

sha-dows, I was crip-pled e-mo-tion-ally, mm.

C

Dm7

Some-how I made it through the heart-ache, yes I did, I es-caped...

Am7

Dm7

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Am7 Dm7 Am7

I found my way out of the dark-ness, kept my faith,

F C

kept my faith. When the ri - ver was deep I did - n't fal -

F(C bass) C

ter, when the moun - tain was high I still be - lieved.

F(C bass) C F(C bass)

When the val-ley was low it did - n't stop me no no I

Dm7 Am7 Dm7 F C F(A bass)

I knew you were wait-ing, I knew you were wait-ing for me. So we were drawn

Fm(A♭ bass) C(G bass) E7 Am

— to - geth - er through des - ti - ny. oh boy

F(A bass) Fm(A♭ bass) C(G bass) B♭

I know this love we share was meant to be

Dm7 Am7

knew you were wait - ing

Dm7 Am7 Dm7 F D.S. to Fade

knew you were wait - ing for me.

VERSE 2:

With an endless desire

I kept on searching

Sure in time our eyes would meet.

And like the bridge is on fire

The hurt is over

One touch and you set me free.

I don't regret a single moment, no I don't, looking back

When I think of all those disappointments, I just laugh, I just laugh.

EastEnders

(Theme from “EastEnders”)

By Leslie Osborne and Simon May

Moderately

The musical score consists of four staves of music, each with a treble clef and a bass clef. The key signature is C major (no sharps or flats). The time signature varies between common time (C) and 12/8. The music is divided into measures by vertical bar lines. The first staff starts with a F major chord (F, A, C) followed by an Am chord (A, C, E) and a Bb chord (Bb, D, F). The second staff begins with a Bb chord and a C chord. The third staff starts with a Gm7 chord (G, Bb, D, F) and an F(A bass) chord. The fourth staff begins with an Am7 chord (A, C, E, G) and a Dm chord (D, F, A, C). The music is arranged for a piano or similar instrument, with the right hand playing the melody and the left hand providing harmonic support.

F Am B_b

Gm7 F(A bass) B_b C

F Am B_b Gm7 F(A bass)

B_b C F C F C

To Coda ♦

F Am7 B_b

2. B_b C Am7 Dm

3 3 5 3 3 4 2 3

3 5 3 3 1 2 1 5

Sheet music for Am7 and Dm chords. The top staff shows a treble clef, a key signature of one flat, and a 3/4 time signature. The Am7 chord is shown with a bass note on the 5th string and a 3-note chord on the 6th, 4th, and 2nd strings. The Dm chord is shown with a bass note on the 5th string and a 3-note chord on the 6th, 4th, and 2nd strings. The bottom staff shows a bass clef, a key signature of one flat, and a 3/4 time signature. The bass line consists of eighth notes on the 5th string.

Musical score for piano. The top staff is in B-flat major (B-flat treble clef) and the bottom staff is in C major (C bass clef). The key signature is one flat. The melody is played on the treble clef staff, and the harmonic bass line is played on the bass clef staff. The score includes a dynamic instruction *D.C. al Coda* and a rehearsal mark 3.

F tacet

B \flat (F bass)

C(F bass) F

rall.

To All The Girls I've Loved Before

Words and Music by Hal David and Albert Hammond

G

To all the girls I've loved before, once shared my life, who travelled in and and may I say I've who now are some-one

Am7

out held els - my door; the best; e's wife; I'm glad they came a - for help - ing me to I'm glad they came a -

Am7(D bass)

D7

Am7

D7

To Coda ♫

long, grow, long, I ded - i - cate this song know, song, to all the girls I've to all the girls I've I owe a lot I ded - i - cate this song know, song, to all the girls I've to all the girls I've

G

C

1. G

loved be - fore. loved be - fore. To all the girls I

2.

G

The winds of change are al - ways blow - ing —

C(G bass) G

Am7

Am7(D bass)

and ev - 'ry time I tried to stay.

The winds of change con-tin - ued

D7

Am7(D bass)

blow - ing, —

and they just car - ried me a - way.

D7 G C

G

D. §. al Coda

To all the girls who

CODA C(G bass) G

loved be - fore.

§§ G

(1.) To all the girls who (2. 3.)

cared for me; loved be - fore;

who filled my nights with who trav - elled in and

Am7

ec - sta - sy; out our door; they we're live glad with - in they came my a -

Am7(D bass)

D7

Am7(D bass)

D7

heart; I'll al - ways be a part song of all the girls I've
long; we ded - i - cate this to all the girls we've

1.

To next strain

G

C

G

loved be - fore.

The winds of change are al - ways
cresc.

2.

C(G bass)

G

C

G

loved be - fore.

(2.) To all the girls we've

3.

E_b

F

loved

dim. e molto rit.

be -

and ev - 'ry time I tried to stay.

Am7(D bass) D7 E_b

and they just carried me a way.

Holding Back The Years

Words by Mick Hucknall
Music by Mick Hucknall/Neil Moss

Dm9

Hold - ing back the years
Hold - ing back the years

Dm9

think - ing of the fear I've had so long, know,
chance for me to es - cape from all I know,

G

when some - bo - dy holds back the tears

Dm9

lis - ten to the fear that's gone.
there's noth - ing here has grown.

G Dm9 G

Stran - gled by the
(%) I've wast - ed all my
wishes of pa - ter
tears _____

Dm9 G 1. Dm7

hop - ing for the
wast - ed all those
years arms of ma - ter
get to me the

G Dm7 G

soon - er or la - ter. _____

Dm9 G13 Dm7

2. 3. G Dm7 G

noth-ing had the
and noth-ing had the
chance to be good
chance to be good

Dm9

noth - ing ev - er could _____ yeah.
'cos noth - ing ev - er could _____ oh _____ yeah.

Dm7

— Oh _____ well
Oh _____ I'll keep hold - ing on, —

Dm7

G7

Dm7

I'll keep hold - ing on, — I'll keep

G7

Dm7

To Coda ♫ G

hold - ing on, —

I'll keep

hold - ing on

G

so tight.

Dm9

G

A musical score for piano. The top staff is a treble clef line with a Dm9 chord (D, F#, A, C) indicated by a label. The bottom staff is a bass clef line with a G chord indicated by a label. The melody consists of eighth and sixteenth note patterns.

D. S. al Coda

CODA

G

hold - ing on ____ hold -

Private Dancer

Words and Music by Mark Knopfler

Moderately fast and smooth

Em7 Bm7 C

1. 4. Well, the men come in— these places,
2. 3. (See additional lyrics)

This section of the score begins with a treble clef, a key signature of one sharp, and a common time signature. The vocal line starts with a half note (Em7) followed by a quarter note (Bm7) and a half note (C). The lyrics "Well, the men come in— these places," are written below the notes. The vocal line continues with a quarter note (Em7) and a half note (Bm7). The lyrics "2. 3. (See additional lyrics)" are written below the notes. The vocal line then continues with a half note (C).

Em7 Bm7 Am7 Am7(D bass)

and the men are all the same.—

Em7 Bm7 C Em7 D

You don't look at their faces, and you don't

This section of the score begins with a treble clef, a key signature of one sharp, and a common time signature. The vocal line starts with a half note (Em7) followed by a quarter note (Bm7) and a half note (C). The lyrics "You don't look at their faces, and you don't" are written below the notes. The vocal line then continues with a half note (Em7) and a quarter note (D).

1. 3.

2. 4.

Am7 Am7(D bass) Am7 Am7(D bass)

ask their name. on ask the wall. I'm your

This section of the score begins with a treble clef, a key signature of one sharp, and a common time signature. The vocal line starts with a half note (Am7) followed by a quarter note (Am7(D bass)) and a half note (Am7). The lyrics "ask their name." are written below the notes. The vocal line then continues with a half note (Am7) followed by a quarter note (Am7(D bass)) and a half note (Am7). The lyrics "on ask the wall. I'm your" are written below the notes.

§ CHORUS

G(sus4)

G

pri - vate dan - cer, a dan - cer for mo - ney; I'll

Em7

D(sus4)

D

do what you want me to do. I'm your

Fmaj7

pri - vate dan - cer, a dan - cer for mo - ney and

1. F#m7(b5)

C#dim

C7

Em7

D.C.

an - y old mu - sic will do.

2. 4. 5. 6. 7. etc.

F#m7(b5)

B7

1st time D.S.

2nd time Repeat and Fade

3.

F#m7(b5)

an - y old mu - sic will do; I'm your an - y old mu - sic will

C[#]dim C7 Em7 Em(A bass)

do.

dol - lars; — A - mer - i - can Ex - press will do nice - ly, thank you.

Let me loos - en up your col - lar, — tell me,

you want to see me do the shim - my a - gain? — I'm your

D.S. (Repeat and Fade)

Am7(D bass)

Deutsche marks or

dol - lars; — A - mer - i - can Ex - press will do nice - ly, thank you.

Let me loos - en up your col - lar, — tell me,

VERSE 2:

You don't think of them as human.
You don't think of them at all.
You keep your mind on the money,
Keeping your eyes on the wall.

(To Chorus:)

VERSE 3:

I want to make a million dollars.
I want to live out by the sea.
Have a husband and some children;
Yeah, I guess I want a family.

20

I Want To Wake Up With You

Words and Music by Ben Peters

F C(E bass) Dm F7

I want to wake up with you,

Bb C F7

I want to be there when you o - pen your eyes, _____

Bb C Dm Bb Bdim

I want you to be the first thing that I see,

F(C bass) Bb(C bass) F C

I want to wake up with you.

F C(E bass) Dm F7

I want to lay by your side,

Bb C F7

I want to feel ev - e - ry beat of your heart, _____

Bb C Dm Bb Bdim

and through - out the night I want to hold you tight,

F(C bass) Bb(C bass) F F7

I want to wake up with you.

Bb Bdim F(C bass) Dm7

All the love in - side me has been sleep - ing,

A Dm

You can share the love that I've been
keep - ing, —

Gm7 *D.C. Through and back Repeat to Fade*

C Bb(C bass) C

you can put the music to my song.

VERSE 3:

I want to wake up with you,
I want to reach out and know that you're there.
I want you to be the first thing that I see,
I want to wake up with you.

Always There

Music by Simon May and Leslie Osborne
Words by Don Black

4

G C(E bass) D(F# bass) G

(1.) Al - ways there, your love is al - ways there,
(2. 3.) Al - ways there, the feel - ing's al - ways there,
the feel - ing's al - ways there,

4

C(E bass) D(F# bass) G C A(C# bass) D

no sea could ev er di-ide the love we share.
no dis - tance could ev - er change how much we care.

D7 G C(E bass) D(F# bass)

It's Love's al - ways there, clear as the
al - ways there, for ev - er

G C(E bass) D(F# bass) G To Coda ♫

morn - ing air, as sure as winds kept blow - ing
al - ways there like dream - ers sky and mu - sic

C(E bass)

love will be al-ways
love will be al-ways
there. there.

Em7 G(A bass) A Dmaj9 D

You, When, you were worth when our love is deep enough.

1. D(sus4) D 2. A(B bass) Bm Em7

you. Then,

50

A 11 A D D(E bass) Em

then you can sail through storm - y wa - ters.

A

Ah

D(F \sharp bass)

E(G \sharp bass)

A7

A

10 0 30 2#0 10 40

A musical score for a solo voice and piano. The vocal line is in G major, common time. The lyrics are: "ways there, love's al - ways there." The piano accompaniment is in G major, common time, with bass notes and a treble clef line. Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff. Measure 18 is marked with a double bar line and repeat dots. Measure 28 is marked with a double bar line and repeat dots. The score includes a dynamic marking 'G' at the beginning of the first section, 'C' above the first measure, and 'G' at the beginning of the second section.

Only Love

Words by Pierre Delance
Music by Vladimir Cosma

G

On - ly love can make a me - mo - ry,

38

Am D7 G

on - ly love can make a {a} 2. 3. {that} mo - ment last.

50

Em Em(D bass) A(C#bass) D D(C bass)

You were there and all its
Life was new and there was a world rage to young live, and each day a

3 8 2 5# 2 5 3 1 1 1

G(B bass) C Am7 D7

songs page un - sung, to live, and I re mem - ber you then, when

8 5 4 1 2 1 5 1 5 4 1 5 1

love was all, all you were liv - ing for, and how you

Am D7 G

gave that love to me.

1 2 3 4

1 2 3 4

B(D \sharp bass) B $\overset{3}{\text{Am(E bass)}}$ Em Em(C \sharp bass)

On - ly then I { felt } my heart was free, I was

Only then I { felt } my heart was free, I was

G(D bass)  3 *To Coda ♫* D7



part of you and you were all of

Em

nights of those years, paint - ed in col - ours to

D

D7

5 4

G

out - shine the sun. All of the words and the

F#m7(b5)

B7

3 10 5 3 5 4

Em

dreams and the tears live in my re -

Em(D bass)

C#m7(b5)

F#

5 10 5 3 5 4

B(sus4)

B

D.C. al Coda

mem - brance.

CODA

D7(sus4)

ritard

all

D7

of

G(sus4)

G

me.

2 3 1 5

Money For Nothing

Words and Music by Mark Knopfler and Sting

Medium rock tempo

§ Am7

(1-6.) Look at them yo-yo's that's the way to do it
(4.) I should-a learned to play the guitar

D

Am7

I play the guitar on the M. play T. them V. drums.

C D

Am7

that ain't work-in', that's the way to do it
look at that she got it stick-in' in the camera

G Am7

mon-ey for noth-in' and chicks have for some free.
man, we could have some fun.

To Coda ♫
3rd time

Am7

D7

(2.) That ain't work - in'
 (3.) See that little faggot with
 (5.) And he's up there, he's

that's the mak - ing Haw - aiian noi - ses

the way you do it
 ear - rings and the make up
 Haw - aiian noi - ses

Am7

C

D

lem - me tell ya them ____
 yeah buddy that's ____
 bang - in' on the bongos like a

guys ain't dumb ____
 his own hair ____
 chim - pan - zee ____ that

Am7

may - be get a blis - ter on your
 that lit - tle fag - got got his
 ain't work - in' that's

lit - tle fin - ger
 own jet air - plane
 the way you do it

G

Am7

that little may - be get a blis - ter on your ____ thumb. ____
 fag - got he's a millionaire.
 money for noth - in' and chicks for free. ____

CHORUS

F

C

F

We got - ta in - stal mi - cro-wave ov - ens,

cust - om kit - chen

de -

G

Am7

liv - er - ies. _____

We got - ta move these

re - frig - er - a - tors,

D

E

F[#]

we got - ta move these

col - our T. - V's. _____

5

4

5

1.

2. 3.

D.S. twice
(2nd time to Coda ♫)

CODA Am7

Sheet music for the CODA section in Am7. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are: "mon - ey for noth - in' spoken *". The vocal line includes various note values (eighth and sixteenth notes) and rests. The piano accompaniment is indicated by a bass clef staff below the vocal line. The piano part includes a bass line and harmonic chords.

D

Am7

C

D

Sheet music for the Am7 section. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are: "chicks for free ____". The vocal line includes eighth and sixteenth notes. The piano accompaniment is indicated by a bass clef staff below the vocal line. The piano part includes a bass line and harmonic chords.

Am7

Sheet music for the Am7 section. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are: "mon - ey for noth - in' and ____". The vocal line includes eighth and sixteenth notes. The piano accompaniment is indicated by a bass clef staff below the vocal line. The piano part includes a bass line and harmonic chords.

G

Am7

Ad lib. to Fade

Sheet music for the G and Am7 sections. The vocal line consists of a single melodic line on a treble clef staff. The lyrics are: "chicks for free. ____". The vocal line includes eighth and sixteenth notes. The piano accompaniment is indicated by a bass clef staff below the vocal line. The piano part includes a bass line and harmonic chords. The section ends with an *Ad lib. to Fade* instruction.

I Know Him So Well

Words and Music by Benny Andersson,
Tim Rice and Bjorn Ulvaeus

1. (1.) Noth - ing is so good it lasts e - ter - nal - ly,
2. (2.) Look - ing back I could have played it dif - ferently,

Chords: F, C7, F(A bass)

per - fect si - tu - a - tions must go wrong.
won a few more mo - ments, who can tell?

Chords: Dm, Dm(C bass), B♭

But this has nev - er yet pre - vent - ed me
But it took time to un - der - stand the man.

Chords: F(C bass), C7(B♭ bass), B♭, B♭(A bass)

want - ing far too much for far too long.
Now at least I know I know him

Chords: Gm, 1. C, C7

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2.

C F B_b(F bass)

well. Wasn't it good? Wasn't he fine? Isn't it mad -

B_bm(F bass) F B_bm(D_b bass)

ness he can't be mine? But

F C7(E bass) Dm G7(B bass)

in the end he needs a lit - tle bit more than me, more _____ se -

F(C bass) C(B_b bass) B_b (C bass) C F B_bm(F bass)

cu - ri - ty. I know him so well.

B_b(C bass) C F C7 F(A bass) F

No one in your life is with you Look-ing back I could have played it con-stant-ly, dif-ferently,

Dm Dm(C bass) B \flat F(C bass) C7(B \flat bass)

no one is com-plete-ly on your side.
learned a- bout the man be-fore I fell.
And though I move my world to
But I was ev - er so much

Bb Gm 1. C C7

5
be with him, —
young - er then, —

still the gap be-tween us is too
now at least I know I know him

wide.

2.

C F B_b(F bass)

well. Was-n't it good? — was-n't he fine? — is - n't it mad-

Bm7(b5) Dm Dm(C bass)

how it would go if I knew from the start

G

C(E bass) Dm7 C

Why am I fall - ing a - part?

F

Bb(F bass)

Was - n't it good? Was - n't he fine? Is - n't it mad -

Bbm(F bass)

F

Bbm(Db bass)

ness he won't be mine? But

F C7(E bass) Dm G7(B bass) F(C bass) C(Bb bass)

in the end he needs a lit - tle bit more than me, more se - cu - ri - ty.

Bb C9(sus4) C7 F

I know him so - well.

I've Been Losing You

Words and Music by Pal Waaktaar

Steadily

4/4 time signature. Treble and bass staves. Key signature changes from Dm to G. The lyrics are: "It was - n't rain that washed a - way rinsed out the col -". Chords: Dm, G.

Dm

Am

4/4 time signature. Treble and bass staves. Key signature changes from Dm to Am. The lyrics are: "ours of — your eyes put - ting the gun —". Chords: Dm, Am.

F

C

Dm

4/4 time signature. Treble and bass staves. Key signature changes from F to C to Dm. The lyrics are: "— down on the bed - side ta - ble I might have re - al - ised". Chords: F, C, Dm.

G

Dm

4/4 time signature. Treble and bass staves. Key signature changes from G to Dm. The lyrics are: "it was - n't the rain — that made no dif -". Chords: G, Dm.

G Dm

ference and I could have sworn — it was - n't me —

Am F C

yet I did it all — so cold - ly al - most slow - ly

Dm G *1st time only* A

plain for all to see —

Oh c - 'mon —

F G C

Please now — talk to me tell me —

G Dsus4 D F

things I could __ find __ help - ful __ how can I stop __

C G

now — is there nothing I — can do

D(sus4) D F C

I have lost — my way

I.

Em D

I've been los — ing — you.

2.

Dm7 Em

(2.) I can still hear I've been los — ing

Am D

you.

Am D

Am F Em D(sus4) D

Please Please now now

F C G

talk talk to me to me tell tell me me things tell I could find tell me what to do

D(sus4) F C

help (help - ful) how can I stop now is there

1. 2.

G G D E

noth - ing I can do. no - thing I can do.

F C Am

I have lost my way

I've been losing

Dm Dm(C bass)

you.

You

Gm7 Dm B♭

I've been losing you.

Dm

rall. I've been losing you.

VERSE 2:

I can still hear our screams competing
 You're hissing your s'es like a snake
 Now in the mirror stands half a man
 I thought no one could break
 It wasn't the rain that made no difference
 Nervously drumming on 'run away'
 But I want the guilt to get me, thoughts to wreck me
 Preying on my mind.

The Lady In Red

Words and Music by Chris De Burgh

VERSE

B♭ E♭maj7 F7

(1.) I've nev-er seen you look-ing so love - ly as you did__ tonight,
(2.) (See block lyric) I've

D7 D(F♯ bass) Gm F E♭(add9)

nev-er seen you shine so bright,
mm mm mm mm.

E♭ B♭ F♭

I've nev-er seen so ma-ny men ask__ you if you want-ed to dance.

F7 D7 D(F♯ bass) Gm

they're look - ing for a lit - tle ro - mance,

B♭7(F bass) E♭(add9) E♭ E♭maj7

giv - en half _____ a chance, and I have

20 30

Cm F7

nev - er seen that dress you're wear - ing, or the high-lights in __ your hair __

50 20

Gm(add9) Gm F(add9) F CHORUS

— that catch _ your eyes, I have _ been blind. The

10 16

F(E♭ bass) B♭ B♭maj7 (D bass) B♭ E♭maj9

la - dy in red _____ is

30 10 20 10 20

F Gm Gm(add9) F(A bass) Gm

danc - ing _____ with _____ me, cheek to cheek, _____ there's

50 50 50 50 40

Musical score for 'It's a Hard Life' showing piano and vocal parts. The vocal part is in Gm (D bass) and Cm, with lyrics 'no - bod - y here,' and 'it's'. The piano part includes chords F7 and G7. The score is in 2/4 time, with measures numbered 10, 20, 30, 40, and 50.



Musical score for piano and voice. The piano part is in Bb7, and the vocal part is in Eb. The vocal line includes lyrics: "but I hardly know". The piano part features a sustained bass note and a dynamic piano dynamic.

A musical score for 'The Star-Spangled Banner' in G major. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with a sustained note on 'D' (F# bass) followed by a melodic line. The piano part features a bass line with sustained notes and chords. The lyrics 'this beau - ty by my side,' are written below the vocal line. The vocal line includes a melodic line with eighth and sixteenth notes, and the piano part includes sustained notes and chords.

Musical score for piano and voice. The piano part shows chords Gm, Gm(F bass), and Em7(b5). The vocal line includes the lyrics "I'll never for - get".

1.

Cm9 Cm Cm7 F

the way you look — to - night..

Bb Bb(D bass) E♭maj7 E♭ E♭maj7

Bb Bb(D bass) E♭maj7 F

(2.) I've

2.

way you look — to - night, —

Gm Gm(F bass)

Em7(b5) Cm7

I nev - er will — for — get —

Cm Cm7 F7

the way you look to - night.

Bb 3x Bb(D bass) Ebmaj7

The

F Bb Bb(D bass)

la - dy in red,

Ebmaj7 F Bb

my la - dy in red.

VERSE 2:

I've never seen you looking so gorgeous as you did tonight,
 I've never seen you shine so bright,
 You were amazing.
 I've never seen so many people want to be there by your side,
 And when you turned to me and smiled, it took my breath away,
 And I have never had such a feeling,
 Such a feeling of complete and utter love, as I do tonight.

(To Chorus)



The Beatles



Enya



Phil Collins



Van Morrison



Bob Dylan



Sting



Paul Simon



Tracy Chapman



Eric Clapton



Pink Floyd



New Kids On The Block



Bryan Adams



Tina Turner



Elton John



Bee Gees



Whitney Houston



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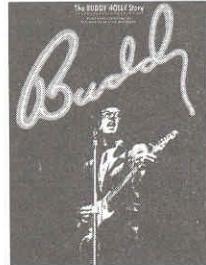
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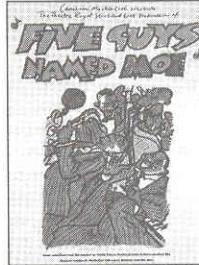
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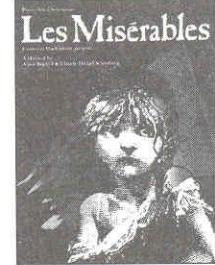
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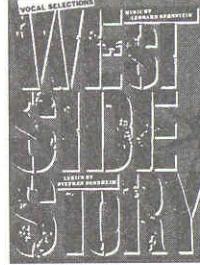
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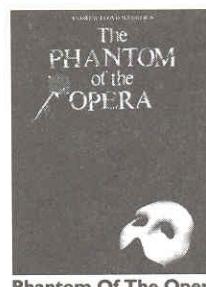
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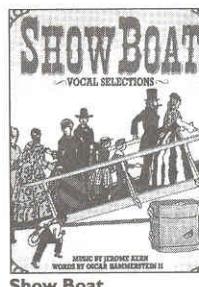
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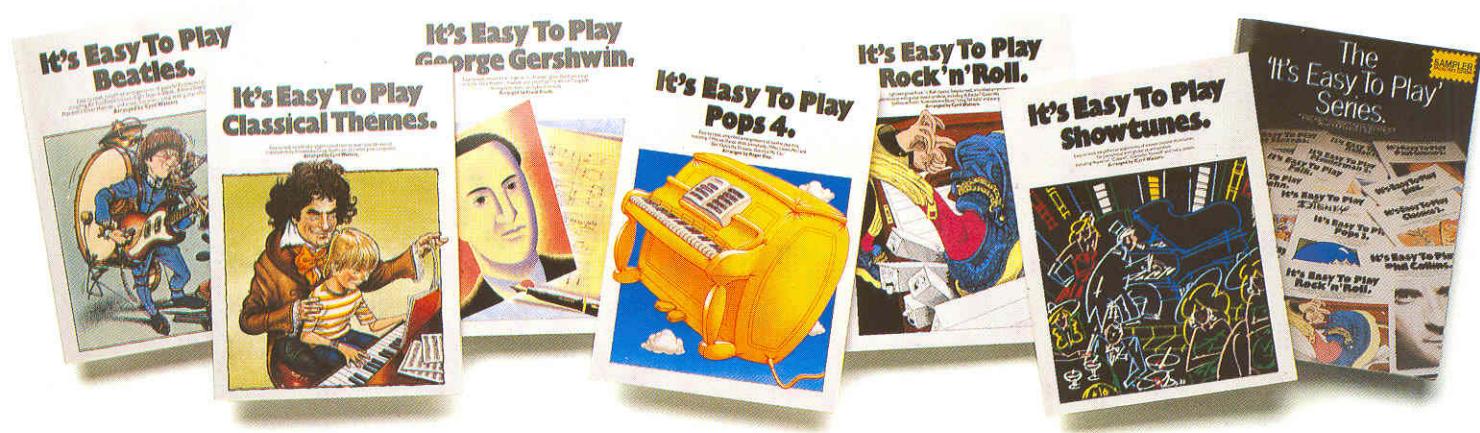


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